

**SCARY
MONSTERS
PRESENTS**

MONSTER MEMORIES

**1982
YEAR
BOOK
NO. ONE
\$6.95**





SCARY MONSTERS

SCARY MONSTERS MAGAZINE

1993 YEARBOOK

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PUBLISHER & EDITOR-IN-CHIEF

DENNIS J. DRUKTENIS

ASSOCIATE EDITOR

SUSAN M. DRUKTENIS

WORD PROCESSOR

GINNY SMOOK

YEA, this is an (special) issue of SCARY MONSTERS MAGAZINE ! Actually, it's the SCARY MONSTERS MAGAZINE 1993 YEARBOOK called MONSTER MEMORIES #1, which for the record is even longer than DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.

I decided to return to the good old days of Monster Magazines for this special issue and feature a full color cover painting but with an offset rather than newspaper interior. I wanted the feel of an old monster mag but good photo reproduction for our re-viewing of some of the Scary Monsters covered in our first four issues. **THIS IS NOT A REPRINT!** This issue contains all new/old (never seen in SCARY MONSTERS MAGAZINE) photos, pre-book ads and MONSTER MEMORIES we couldn't fit in those issues. The beautiful cover painting by Terry Beatty alone, contains loads of MONSTER MEMORIES and is worth the price of admission.

I have to admit that once again, I've run out of room and couldn't fit everything I wanted to in this Special Scary issue. Even more amazing is that I'm actually weeks ahead of my schedule for completing this magazine. Seriously, the most important thing I want to do is get SCARY MONSTERS MAGAZINE out on time, each and every time. I hope you picked up SCARY MONSTERS MAGAZINE #5 last month and you buy this issue instead of standing there reading this inter.

Here's to you and yours, Best Wishes for a Happy New Year. Remember, 1993 is the year for the return of FAMER'S MONSTERS. SCARY MONSTERS are already back and getting scarier.

Peace,



SCARY MONSTERS MAGAZINE THE YEARBOOK MONSTER MEMORIES #1 is published annually by DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 240 Lanyon Pl. Richmond, VA 23260. This special issue called January 1993 was printed in the USA. SCARY MONSTERS MAGAZINE 1993 YEARBOOK and MONSTER MEMORIES #1 are copyright © 1993 by DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. All Rights Reserved. Photos used in this magazine are believed to have the public domain and are used for a private, limited and not for money reasons. These photos are in the public domain and are copyright © by their respective owners. Sorry but we can't accept responsibility for copyrighted photos, art, articles or other material contained within unless notified/permissions are received. It is suggested that any article discussed with the publisher before submission. This magazine is published in accordance with the law. All items marked bearing the property of the magazine company are published in whole or part and will be considered for publication. Copy sending from Internet Magazine, we need more "Scary Monster" publications.



CREeping

HORROR...

From
the depths
of time
and space!



INVASION OF THE SAUCER-MEN

STORY BY STEVE TERRELL • SCREENPLAY BY OLIVIA CASTILLO • FRANK GORSHIN • Executive Producer SAMUEL Z. ARKOFF
Produced by JAMES H. WICKLISON and ROBERT GURNEY, JR. • Directed by EDWARD L. DUBIN • Screenplay by AL MARTIN
Music by CHARLES Y. MONTAGNA • A MAJESTIC PRODUCTION • AN AMERICAN INTERNATIONAL PICTURE

MONSTER MEMORIES furnished by Michael Medved of Gary, Indiana

Do you remember weekdays after school and Saturday afternoons on T.V. when television was .good? Great movies like **WAR OF THE COLOSSAL BEAST**, **WORLD WITHOUT END**, **TERROR FROM THE YEAR 5000** and **THE WEREWOLF** were frequently haunting local stations. There were **CREATURE FEATURES** with horror hosts and late night scary shows like **THRILLERAMA** (Remember the bubbling laboratory?) and **SHOCK THEATRE**.

I grew up (or did I?) with all of this in the late 50's and early 60's. Digging back into the cobwebbed caverns of my mind, embedded in pieces of deteriorating gray matter lies a little film with even littler green men. (Even though filmed in black and white, I always knew they were green!) entitled: **INVASION OF THE SAUCER-MEN**. Made by American International Pictures in 1957, I probably

first saw it in 1960.

There were these little-bitty outer space guys with hummingous heads that landed their spaceship in the woods and terrified local teenagers! These were the B.E.M.'s (Bug-Eyed Monsters) of the era! There were lots of bobby-socked screaming girls and goofy macho-like guys running around in jeans, tee-shirts and pony loaders! The Saucer-Men looked great (well...sort of)! Recognition should be given to the late Paul Blaisdell for creating the masks and make-up for these and countless other monsters of the genre.

I'll never forget the finale. All the teens get into their cars (at night), find the remaining Saucer-Men and turn on their headlights which causes the invaders to...blow up real good!

On that note...take heed not to wander into the woods alone at night! You never know what you may run into...or what may run into you!

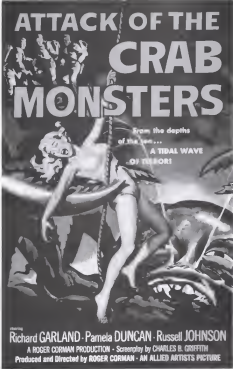


(Above top) Teenage Frankenstein is shown by Doctor Frankenstein why he can't leave the basement laboratory.

(Above bottom) Margaret is convinced to aid Doctor Frankenstein in caring for the monster shortly before she is strangled by Teenage Franky.

For you serious students of monster movies, there are a few scenes missing from the RCA/Columbia release including the head in the bird cage scene (the monsters reward for getting rid of Margaret).

ATTACK OF THE CRAB MONSTERS

A black and white movie poster for 'Attack of the Crab Monsters'. The central image depicts a woman in a swimsuit hanging from a rope, her body arched as if in pain or fear. Below her, a large crab monster with its mouth wide open, showing sharp teeth, is reaching up towards her. The background is dark and moody, with some foliage visible in the upper left corner.

From the depths
of the sea...
A TIDAL WAVE
OF TERROR!

starring
Richard GARLAND - Pamela DUNCAN - Russell JOHNSON
A ROGER CORMAN PRODUCTION - Screenplay by CHARLES B. GRIFFITH
Produced and Directed by ROGER CORMAN - AN ALLIED ARTISTS PICTURE

The one sheet poster for the atomic created Crab Monsters. This film was shown with another classic Roger Corman film, NOT OF THIS EARTH in 1957. The Crab Monsters were made of styrofoam for a couple of hundred dollars (you can almost pay that much for some of today's monster resin kits).



Two more great photos of the Paul Blaisdell created Mutant (he also played the part) from **THE DAY THE WORLD ENDED**. Does anyone have any **MONSTER MEMORIES** (or an actual copy of the movie) concerning the 1960's television remake called **IN THE YEAR 2000**? What did the monster look like?



TABANGA

THE BEAST-THING from out of the earth!

IT's roots reaching down to the Dead!

IT's crawling creepers reaching out for human flesh!

IT's monstrous body bulldozing its way thru the jungle night!

(The above information was taken from the 22 x 28 Lobby Card.)

The Tabanga was designed by 50's Monster-Maker Paul Blaisdell, but built and worn by someone else. Does anyone know who built and wore the suit?

Tabanga, Taranga, Tobanga, Tabonga; no one can decide how to spell his name, but one thing is for sure...The terrifying tree monster from Hell as pictured in the above lobby card is definitely a SCARY MONSTER, from the year 1957 and one of the stars of our first issue.



Christopher Lee as Dracula. "I don't think we need to say anything else."

EVERY MAN ITS PRISONER...EVERY WOMAN ITS SLAVE!



IT CONQUERED THE WORLD way back in 1956. I hope **IT** has reconquered your world after "it's" appearance in issue #1 in late 1991. **IT** was also the star of our first cover in a grainy picture meant to simulate watching the movie on your television screen (because I first saw the movie on a snowy television screen).

In **FANTASTIC MONSTERS OF THE FILMS #4** (1962), **IT** appeared on the cover in a closeup showing it's beady eyes and big mouth and teeth. Our black and white monster (or radioactive green, black and white as shown on our cover) is shown in full color featuring a magenta monster body, blue eyes, pink tongue and white teeth. Paul Blaisdell, the monster maker and the man in the monster was also the managing editor of **FANTASTIC MONSTERS OF THE FILMS**. In this issue, **IT** was described as, "The villain of the film, the Venusian Invader, was one of the most unusual monsters

ever seen on the screen. Six weeks in the designing and construction, the horror had moveable arms, claws, eyes, mouth and antennae. Standing over six feet tall and measuring 13 feet in circumference, there was room enough inside its foam rubber hide for two full grown people, an electric light, and even a script."

Shortly after **SCARY MONSTERS MAGAZINE #1** was printed, **IT CONQUERED THE WORLD** became available on RCA/Columbia Pictures Home Video for \$29.95 (in issue #2 I mentioned that it was too bad that **IT** wasn't released at a more affordable \$14.95 or \$9.95 price). The tape can now be found for \$9.95 at chain stores everywhere for your monster viewing pleasure.

I can only hope **IT** conquers not only our generation again but all the generations before and after. It's still my favorite good/bad monster movie from the 50's!



Beverly Garland looks on in fright at IT and a control bat through the glass-less window for this publicity shot.

\$50,000 GUARANTEED!

THE
REVELATION
SHOCKER
OF
THINGS
TO
COME!

IT!
**THE TERROR
FROM BEYOND
SPACE**

MARTIN L. THOMPSON • JAMES E. SMITH • KIM SPALDING
with ANN DORAN • GABRIEL DILLER • PAUL LANGTON • ROBERT BICE
written by JEROME BRADY • Directed by EDWARD L. TITUS
Produced by ROBERT E. READ • Released this DATE!  **AGENTS**

The one sheet movie poster for **IT! THE TERROR FROM BEYOND SPACE**. We talked about the poster, but didn't show it in issue #1. Did anyone think that was weird?



The top photo shows a nice x-ray look publicity shot of one of the GIANT Grasshoppers from the classic Midwest based **BEGINNING OF THE END** (too bad we never got to see the monsters like this). If you haven't seen this movie yet, you can still catch it on AMC or on video tape. **BEGINNING OF THE END** was our first SCARY SECRET PHOTO in issue #1 and our first feature article in issue #2. I'm glad we're taking a third look at these SCARY MONSTERS from the year 1957.



THEM is considered the granddaddy of the GIANT bug films leading the way in 1954 with its army of giant ants. It seems like **THEM** has never left the airwaves in the Chicago area and usually shows up a few times a year. Although other films like **CAT WOMEN OF THE MOON** (1933) had a giant spider in it and **KILLERS FROM SPACE** (1954) had giant bugs playing a minor role, **THEM** was the first film to star GIANT Atomic Created Ants as the only monster menace. The 1950's was the time for giants of all kinds, just take a look at this issue or any issue of **SCARY MONSTERS MAGAZINE** to confirm this fact. Be on the lookout for more GIANT Monsters in future issues of **SCARY MONSTERS MAGAZINE**.



THE MONSTER SQUAD

BB-7
Horror (BRENT CHAITEN) tossed off against Gig-Mon (TOM WOODRUFF, JR.) during the rousing climax of THE MONSTER SQUAD.

© 1987 BY THE ENTERTAINMENT FILMS GROUP
WITH BARNES PRODUCTIONS



GREAT ATMOSPHERE !

GREAT MONSTERS !

GREAT DRACULA-MOBILE !

GREAT TREEHOUSE !

GREAT MOVIE !

...Even though it wasn't made in the 1950's.

(All the monsters starred on the cover of issue #3)

ROCKETEER MEMORIES

- 15 -



Ter Johnson as THE BEAST OF YUCCA FLATS. The Beast gets ready to nibble on the girl's hair (after mentioning this fact in the caption in issue #2, I just had to find a photo for your viewing pleasure.) In the bottom photo, the police put an end to the Beast's reign on Yucca Flats.



A monster bathysphere, in which Bill Travers is making eyes of a fantastic pre-historic underwater monster seems just a toy to the transatlantic beast in this scene from "Gorgo." King Brothers production for Metro-Goldwyn-Mayer. It's a thrill drama in animation and color that will keep you on the edge of your seat!

GM CO-12

Gorgo Mat 1-B



Two fishermen cannot believe their eyes when the claw of a giant pre-historic underwater monster reaches from the surface of the water to eat of the shark organ of "Gorgo." The picture tells the story of the monster which actually destroys the city of London in its search for its offspring, which has been captured for exhibition. Bill Travers, William Schiller and young Academy Award-winner Vincent Winter head the cast of the King Brothers Production for Metro-Goldwyn-Mayer, filmed in animation and color.

Mat 2-C

THEATRE

DEATH COMES DOUBLE!

Not one monster—
but TWO! —— wreak
vengeance on terror
stricken London!



A fantastic pre-historic monster wakes up London's Phantom River and destroys the famous Tower Bridge as it invades the modern city bent on rescuing its offspring, which has been captured for exhibition. This is part of the heartstopping action of "Gorgo," King Brothers production for Metro-Goldwyn-Mayer! Bill Travers, William Schiller and young Vincent Winter star in the thrill-drama, filmed in animation and color.

GM CO-1

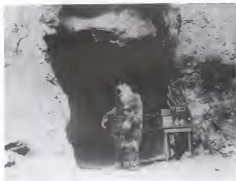
Gorgo Mat 2-C



Another victim of **FIEND WITHOUT A FACE ?**

One of the creatures is visible for this second look at the mostly invisible creatures who feed on brains and look like brains. In issue #2 we didn't have room to mention CJ's other recommended brain movies. He recommended **BRAIN FROM PLANET AROUS**, **THE BRAIN THAT WOULDN'T DIE** and **BRAIN DAMAGE**.

For you lovers of "Brain" movies, the new book published by McFarland called **FANTASTIC CINEMA SUBJECT GUIDE** breaks down "Brain" movies into **Disembodied Brains**, **Living Heads**, **Brain Suckers** and **Brain Transplants**. This new book, written by Bryan Sens and John Johnson, is *A Topical Index to 2500 Horror, Science Fiction, and Fantasy Films*.



"There is no escape from me...every wall...I will recalculate; your death will be inescapable, there is no escape!"
(Actual dialogue from the film trailer.)

And there is no escape from Ho-Maa, the ROBOT MONSTER as he searches for the last remaining Ho-Maa and poses near his bubble machine. (We now return you to the film trailer.)

See...Prehistoric Monsters Return to Earth!

See...Saturn Beams in the clutches of a full-sized monster!

See...The World Battle for Survival!

MONSTER MEMORIES



Reptilicus in a rare flying scene (above top) that was cut from the American release of his film. Reptilicus slithers around some buildings to wreak more of Copenhagen in the lower photo. And remember people of Copenhagen, Reptilicus wasn't really destroyed in 1961 so...

ATTACK BY MONSTERS FROM ANOTHER PLANET!

KILLERS FROM SPACE



Starburst by RED BARD PICTURES

SCIENCE FICTION'S BIG THRILL SENSATION!

Invasion by monsters in flying saucers—out to destroy us all!

TERRIFIC!

KILLERS FROM SPACE

PETER CRANE'S BARBARA BELANT

Starburst by RED BARD PICTURES

TERRIFIC

science-fiction thrill sensation!

KILLERS FROM SPACE

Starburst by RED BARD PICTURES



STRANGE INTRUDER. Scaryest men from Astral Space present suspense thrills in RED's science-fiction, "Killers From Space," when they invade Earth, seeking to relieve from their dying planet.

SENSATIONAL

drama of attack on Earth!

KILLERS FROM SPACE

Starburst by RED BARD PICTURES

SCIENCE-FICTION'S BIG THRILL SENSATION!

KILLERS FROM SPACE

Starburst by RED BARD PICTURES

ATTACK BY MONSTERS FROM ANOTHER PLANET!

KILLERS FROM SPACE

Starburst by RED BARD PICTURES

The best word in science-fiction thrill!

KILLERS FROM SPACE

Starburst by RED BARD PICTURES



THE MONOLITH MONSTERS APPROACH THE TOWN OF SAN ANGELO !

These monster-stones from outer space arrived on Earth as a meteor. The meteor shattered upon contact with the Earth, leaving many smaller stones. These stones, when exposed to ordinary water, grow, multiply and upon contact with ordinary people, turn them into stone. The unique monster-stones grow to heights of 150 feet, crash down and grow again, crushing everything in their path. A fairy-tale you say...see the FRIGHTENING FOURTH ISSUE to find out.

AMAZING...!
COLOSSAL...!

SHRINK...!

SHRINK...!

SHRINK...!

TO A GIGGLE...!

TO A WHISTLE...!

TO A WHIMPER...!

WHEN WE MEET STOP.



THE AMAZING COLOSSAL MAN

with GLENN LANNING • CATHY DOWNES • WILLIAM HUDSON

JOHN L. LUTHELMAN • JOHN LUTHELMAN and JOHN L. LUTHELMAN

A COLUMBIA TRISTAR HOME VIDEO PRESENTATION

THE BIG NEWS

By the time you read this, **THE AMAZING COLOSSAL MAN** and its' sequel **WAR OF THE COLOSSAL BEAST** should be available to add to your monster movie collection. The two "cult classics" are new to video and scheduled for release on January 6, 1993 at the affordable price of \$9.95 on Columbia TriStar Home Video.

Just in case **WAR OF THE COLOSSAL BEAST** does not contain the full color climax scene, we've decided to end this issue of **MONSTER MEMORIES** by showing you that classic scene in full color (maybe you'll even think that this entire special issue was in full color).

(In the lobby card above, Glenn Manning, **The Amazing Colossal Man**, menaces a girl in a bath tub on his rampage through Vegas.)



CURSE OF THE FACELESS MAN

DEAN JAGGER • CLARE COWLES • JEFFE KAHN • LEO TAYMOR

Edited by STEVEN L. WOOD. Photos by MICHAEL D. BROWN. Interview with MICHAEL WOOD.

58/119

My **MONSTER MEMORIES** concerning the viewing of **CURSE OF THE FACELESS MAN** was confirmed a few days after **SCARY MONSTERS MAGAZINE** #4 shipped. I was sitting at a local comic book store and decided to look through some old TV Guide that a dealer had set out. The first book I looked at had a man *Therese* on the "20th Post of Bizarre TV", **THE GIANT BENEVOLENT** in his TV Post-Box at 10:10 on Saturday July 7, 1962 on channel 5, Chicago's NBC station. Later that evening at 11:15 you could have watched **CRY OF THE WEREWOLF** on Shock Theater on the ABC station.

The next TV Guide (with *Mark Miller* as a *Boy Scout* uniform on the cover) yielded the best "Monster Memory", the ad for the June 30, 1962 showing of **CURSE OF THE FACELESS MAN** (quoted on page 20). My **MONSTER MEMORIES** in issue #4 were fully confirmed! I'm sorry I didn't stay up later that evening because I could have got a double dosage of *Monster* madness with the Shock Theater showing of **THE MUMMY'S GHOST** at 12:15. Now that I think of it, I believe I attempted to watch the second feature but my young, eager eyes "winded" and couldn't stay open.

I had almost forgotten about *Therese* and Mike's mention of the show on page 4 and my stumbling upon those great ads. However, I did remember spending every Saturday evening viewing some great *monster* movies on channel 5 during the run of *Therese*.

I'm glad to say I wasn't the only one who got to relive his **MONSTER MEMORIES** (I actually got to relive those memories three times, once when I viewed the movie for the first time in 30 years, then when I watched the movie again and wrote the article for issue #4 and lastly when I found the ad). Edward L. Mitchell of Oceanside, California was able to relive his **MONSTER MEMORIES** when he found a "lost" copy of **SCARY MONSTERS** #4 at a local bookstore. Edward remembers seeing **CURSE OF THE FACELESS MAN** and **IT'S THE TERROR FROM BEYOND SPACE** in 1958 at the *Vogue Theatre* on Hollywood Blvd, when he was 10 years old. Other people vaguely remembered the movie and wanted to see it again or for the first time. **SCARY MONSTERS MAGAZINE** seems to be doing it's job and making up those **SCARY MONSTER MEMORIES** in us all.



THRILLERAMA

HORROR FROM THE DUST OF TIME!

CURSE OF THE FACELESS MAN

ADELE MARG
LUIS VAN ROOTEN
RICHARD ANDERSON

TV FIRST-RUN

5

10:25 P.M. SATURDAY



Quintilis Avertius carries Tina to The Cove of the Blind Fishermen to save her from Pompeii's destruction.



The Creature was the brainchild of Producer William Alland and Director Jack Arnold. Based on an original story by Maurice Zimm, Screenplay by Harry Essex and Arthur Ross.

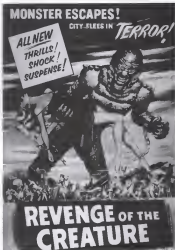
The CREATURE FROM THE BLACK LAGOON (1934) stars Richard Carlson (IT CAME FROM OUTER SPACE '53), Julia Adams, Richard Denning (TARGET EARTH '54), and Nestor Puva (MOLE PEOPLE '56). The story concerns a group of scientists led by Carlson that travel up the Amazon to the mysterious Black Lagoon. A fossilized hand which belonged to a creature from the Devonian age (the link between fish and man) had been found in the area. A real live creature spots Kay (Julia Adams) swimming in the lagoon and follows her back to the boat, where he gets caught in a net but manages to escape. While exploring the bottom of the lagoon, the scientists once again meet up and are attacked by the Gillman. The Creature is finally captured when they use rotenone, a drug which stuns the Creature and makes him immobile. The Creature easily escapes and traps the scientists in the lagoon by blocking the exit with a huge tree. The Gillman then captures Kay and takes her to his subterranean cave; where she is rescued by Carlson. The film ends with the supposed death of the Creature, but as we all know, old monsters never die, they just hang around until a sequel can be made.

Originally produced in 3-D, although most prints were shown flat. The Creature was played by Ben Chapman, an ex-marine who was built for the role. Ricou Browning, an underwater swimmer, who could hold his breath underwater and swim like a fish, was chosen to play the Creature in the underwater scenes.

INTERMISSION ONE

THE "CREATURE" FEATURE TRIPLE FEATURE *by Joe Cashley*

From the depths of the 1930's, comes one of the fishiest folk heroes of our time. The Creature, The Gillman, or as Forrest J Ackerman affectionately nicknamed him, Blacky Lagoon. After the monster cycle of the 1940's ended, a wave of sci-fi films heralded the Atomic Age and the first classic monster of this age was the Creature. With the Creature From The Black Lagoon films, Universal found a winner at the box office and created the first famous monster for the 1950's.



The Gillman returned the following year as the first of two sequels spawned by the Creature from The Black Lagoon.

REVENGE OF THE CREATURE (1955 3-D) Producer William Allott, Director Rolly Ament, Screenplay Martin Brubaker, stars John Agar (BLAH FROM PLANET ABOVE '54), Lee Remick (DAY THE WORLD ENDED '55) and John Brinkhoff.

This time the Creature is captured (by Brinkhoff) and brought to Fortland, Florida for study. The escaped this time is John Agar, who along with his assistant, Lee Remick, put the Creature through a series of tests including electrocuting him with a cattle prod and dragging him to make him more gaseous. Needless to say, the Creature escapes, killing Brinkhoff in the process, and runs amok along the Florida coast. The Creature, being provoked by lost by the scientists, citizens and kidnappers Lee Remick, takes a retirement to the home of the parents, who live in terror. Agar jumps to the water to give chase, but the Creature is an old pro at capturing innocent girls, and gets Agar this time. The Creature is spotted heading down the coast by state troopers who get a little too close to the Gillman and suffer the consequences. The Creature is finally cornered by Agar and the police and Agar takes the Creature into captivity (Picture). The police then shoot the Creature, who is now floating lifeless in the water. **THE END?** No sure, our favorite Gillman would return the one more person.



For **REVENGE OF THE CREATURE**, the Gillman was played by Tom Hennessy on land and by Kevin Connolly again underwater. Also, look for Clint Eastwood in his film debut as a fish scientist in John Agar **INTERMISSION TWO**

The third and final installment in the series was **THE CREATURE WALKS AMONG US** (1956). Produced by William Allott, Directed by John Howard and Screenplay by Arthur Ross, it starred Jeff Morrow (GIANT CLAW '55), Rex Reason (THIS ISLAND EARTH '55), Leigh Snowden (NOT TOO FARTHE '57). The third entry for the Gillman opens with Dr. Butler (Morrow), a wealthy adventure type claiming to have to go in search of the Creature. Along for the ride are his wife, Miriam (Snowden) and Rex Reason as the level-headed scientist who just wants to study the Gillman. This time the Creature is captured by first being shot with a harpoon and then accidentally set on fire, thus burning off his gills. Dr. Butler is shocked with changing the Gillman from a sea creature to a land creature, thereby changing evolutionary history.

Along the day's laboratory where the Creature is recovering from the burns he received, the scientists realize that the Creature is learning to walk breathing and realize they species, the Gillman will survive. The spiritual parents and the Creature is raised into a land animal. The Creature escapes and easily shows when he jumps to the water and tries to use his gills.



The scientist takes the transformed Creature to Dr. Barton's house where he is kept in a yard with an electric fence.

The Creature seems to have become positive while adjusting to his new way of life. But after seeing a scientist lose his leg and seeing Dr. Barton kill the sailor who was hitting on his wife, the Creature swims back to his primitive self and breaks out of the pen. He goes on a rampage and kills Dr. Barton, then drowns by accident, the Creature returns to the sea, never to be heard from again.

In this film the Creature was played by Rocco Scazzano as the spitting water expression. After the film the Creature was played by Don Megowan (as the gill less Creature). Note, look for Megowan as the sheriff in the Columbia film THE WEREWOLF (56)

MORE CREATURE FILM FEATURE FACTS

The Creature was designed by Miloslav Patrick under the supervision of chief makeup man Bud Westmore. The suit, which was made of latex rubber, cost about 12,000 dollars in 1954. The two men responsible for building the Creature suit were Bud Westmore, who had done THE MOLE PEOPLE and TARANTULA, and his assistant Jack Kevan who went on to make his own version of the Creature, THE MONSTER OF FIEDRAS BLANCAS. Kevan even played the title role wearing the monster suit he created.

The Creature had other appearances as well. He showed up on The Colgate Comedy Hour doing a comedy sketch with Lou Costello and

the Frankenstein monster (Gene Kravitz).

The Creature appeared as the Monster spouse "Love Creature in Mockingford Heights" in Uncle Gulliver (played by Richard Hale).

"Fickman's Model", spouse of Night Gallery, the Creature suit was used without the head.

The Creature was seen in puppet form in the Raithe and Ross film MAD MONSTER PARTY (66).

In the movie THE SEVEN YEAR ITCH (1955), Marilyn Monroe is seen coming out of a theatre which was showing the CREATURE FROM THE BLACK LAGOON.

Our favorite Gulliver was also in the satirical THE MAD, MAD MONSTERS (1975), about the marriage of the Frankenstein monster and his mate.

The Creature was also featured on the cover of Mechanics Illustrated in May of '54 and is featured in article on the underwater effects of the film.

Well, the Creature films are now history, but the Gulliver lives on in the hearts of monster fans everywhere. And with the new monster products being released, maybe we can meet some new fins in the world of Monsterdom and keep the memories alive for years to come. LONG LIVE SCARY MONSTERS!

SCARY
Monsters MAGAZINE™

SCARY
MONSTERS

SCARY
MONSTERS™
MAGAZINE



I CREATED A MONSTER ! THE HISTORY OF SCARY MONSTERS MAGAZINE

I decided to publish SCARY MONSTERS MAGAZINE in June of 1991 and set a deadline of the end of August for completion. The completely printed and bound magazine was ready on August 23, 1991, a week before my scheduled deadline.

For this first Limited Collector's Edition #1, I decided to print 3000 copies first and then send copies to the major comic book distributors for listing in their catalogs. Knowing it would take 3 months to be listed in their catalogs, I still put a date of October 1991 on the cover.

The great logo debate resulted in readers submitting the following logos.

(Top left) The original logo scribbled by me.

(Middle left) Tim Lynch of Manassas, New Jersey submitted this SCARY MONSTERS logo.

(Bottom left) Lisa E. Hershovitz (Bikini girl Magazine) of New York City submitted this SCARY logo.

(Above) Michael Modjeski of Gary, Indiana submitted this logo. THANKS TO YOU ALL FOR HELPING MAKE SCARY MONSTERS MAGAZINE A FUN EXPERIENCE.

just because it was the month of Halloween. The magazine ended up being shipped to distributors in November, December and January. On Friday December 13, 1991 the purchase order that made SCARY MONSTERS #1 break even was received, making it a definite go for issue #2. (Was there any question in my mind that two would not be printed? Not really. Actually, I had already started mocking #2 up and would have printed it no matter what.) The Second Scary issue shipped to the distributors on March 19, 1992. The Terrifying Third issue, featuring computer generated type, was shipped on June 19, 1992. The Frightening Fourth issue, featuring a UPC code, new logo and book store chain distribution, was shipped on September 18, 1992. This issue brought the level of circulation back up to that of issue #1. I've only been able to find SCARY MONSTERS #4 in the Barnes and Noble book stores, myself. But issue #4 is out there and new people that don't frequent comic book stores are picking up copies and ordering back issues #1, 2 and 3. I'm guessing that issue #4 will be the first issue that I will eventually sell (Continued on page 50)



(Above) Outer Limits Newsletter cover from 1978.
(Below) Ad slicks for TV stations.



DO NOT ATTEMPT TO ADJUST THIS MAGAZINE

MONSTER MEMORIES furnished by Jeff Karris of
Ironwood, Michigan (*MONSTER MEMORIES ARE
MADE OF THIS*)

It first hit me out of the Black and Blue when I
was a very young, innocent, and spy little artist
designer. (And I have remained so, ever since that
fateful destined time.)

What am I rambling about, you might say? Well,
my induction into, and the personal association and
longevity with our most beloved monster genre.

It was not too far into 1963, when the tide
suddenly began to take me by utter storm, and I
was abruptly swept into a nether-world of forever
change. (Which turned out to be quite all for the
better!)

T.V. was still in it's infancy during this period, and
just about that particular moment, I began to take
immediate notice of certain types of small screen
classics, most notably a harmless little production
known as *THE OUTER LIMITS* which brought
me literally countless nightmares and fright-mares,
many years after the fact.

Nearly each and every week, this stunner of a
series would get us to biting our blankets, and
diving behind our Moms and Pops. (Yet we would
all stubbornly insist that we could watch it anyhow,
and it would bother us not. Hah!) What kept us
totally enthralled in the first place, was the vast
selection of monstrosities, both uncertainty and
otherwise, that populated and graced nearly every
episode. (You could not always find something on
the show physically menacing, but at least every
other week would be a darn good bet.)

vol. 2

THE OUTER LIMITS

an illustrated review



(Above) Outer Limits magazine from 1978.

(Left) Card #15 of the 50 card set produced by Bubbles Inc. in 1964. "The Brainless Glob" appeared in the episode called DON'T OPEN TILL DOOMSDAY which premiered on January 30, 1964.



Who can forget those fabulous appearances by such good folks as David McCullum, Robert Culp, and a great array of others, including a young man by the name of Robert Davall, who even managed to become "monster for a day." (In fact, the other two above mentioned fellows, also did their own unique turns at playing the misunderstood monster figure.)

Yes, I will say that this little Black and White spectacle, is really what got me hooked on the horrible. It was the first giant step that got me started on the right track, and delivered me to where I am today. (A raving "Limits" follower, and all around collector of monster related artifacts and merchandise.) I remember quite vividly, how as kids, during the show's then newness and popularity, how we used to talk about each week's installment, and trade those extra neat bubble gum cards. It certainly was a time to be had, and a time that I shall not soon forget.

Now that my favorite television program is available on video, I find I can well journey back to those fantastic days of awe. (Time travel is indeed quite possible...all that is required, is a single finger digit, and the ability to function a simple button.) It is nearly steady 30 years since I first laid eyes on THE OUTER LIMITS, but with the aid of my trusty VCR, "The Control Voice" is still in command.

MONSTER MEMORIES



THE
GHOUL

BY:
Tom
Deschamps '92

MONSTER MEMORIES furnished by Tom Deschamps of Belle River, Ontario Canada

Like a lot of 50's Sci-Fi fans my age (33) I didn't get to see those Scary Monsters until the 60's and 70's when they were televised on afternoon and late night horror shows. My weekends were filled with the likes of COOL EDDIE, SUPER HOST and SIR GRAVES GHASTLY. But, my favorite MONSTER MEMORIES of all, one of the self-proclaimed King of Late Night Horror Schlock-THE GHOUL.

I used to wait until my parents were asleep to sneak into the basement. And with the volume turned down low and sitting about two feet from the screen, from 11:30 till one A.M. every Saturday night, I would be treated to such classics as FROM HELL IT CAME, THE MONOLITH MONSTERS, TARANTULA, and MONSTER ON THE CAMPUS. Most of the other kids tuned in to see THE GHOUL. But, I loved the monsters, too. For me the movies and creatures were unique, creative and scary. Directors like Roger Corman and actors like John Agar, Vincent Price and Boris Karloff brought reality and dignity to their roles. Even though the budgets were low, sometimes very low, the effects were, for a twelve year old anyway, well, MONSTEROUS!

Now, at 33, when I see the INVADERS FROM MARS in their rubber suits, THE GIANT CLAW suspended from its more than obvious wires, and The Giant Killer Dogs, er, a, I mean THE KILLER SHREWS, I can't help feel a fondness for them.

So, here's two claws up to Zachery, Elvira, Dr. Shock, The Ghoul and all those horror movie heads who are keeping the 12 year old alive in all of us. And to you, the dreaded Dennis Deukeris, for your SCARY MONSTERS. Fanga Alet.



Kim Justice of E. Peoria, Illinois shares this ad with us that survived his childhood, including coloring with blue, yellow and orange crayons between the wavy black lines. NIGHTMARE aired on Saturday evenings and featured a floating head named Milton Budd.

Fredericton, a small German tourist town, has two major restaurants, *Schubert's* and *Derivation Inn*. One day, I got my PM magazine in the mail and I signed out the Mystery Photo. I wanted to read it at the nearest night away, so I searched the house for a postcard! The only postcard I could find was a German bus postcard. It wasn't very easy or convenient postcard, but it would work.

A few weeks later after sending in the Mystery Photo card set, I received a postcard in the mail. My God, it was from Pansy Mountain of Rheinland. All right! Here is what they read...

"Dear Mark,
Thanks for the answer to the Mystery Photo. Was postcard! The one from at PM postcard (Schubert's) Thanks again!"

Well, that just made my childhood! The world wasn't such a big place and Fredericton wasn't such a small town! Thank you, PM and Pansy!

A while ago, I sent that postcard in Pansy. I remember to sign. So Pansy, if you're reading this, and you happen to find that postcard, please send it back! It really means a lot to me along with my Mountain Mountain and Pansy Mountain.

Mark Morrison
London
ENGLAND

[26 November 1992]

Dearest Customers
Dearest Customers Publishing

Dear Dearest,

I thought I'd drop you a quick line of greetings and thanks for your publication. It's great to see some of the stories my friends and I have to write every last one a Saturday night (well, a few hours), actually put into print, in glorious black and white, or in speech.

I've been a contributor for as long as I can remember, collecting memorabilia out from the press but really, when it comes down to it, I just enjoy a month with a ridiculous plot, a terrible budget and a mess on the stage as in a dramatic roller ride.

However, my favorite stories of the past are collected in *"Classics"* of days past up *The Incredible Shrinking Man*, *This Island Earth*, *Colossus of New York*, *It Came From Outer Space* and *Creature From the Black Lagoon*. However, I also have those "poor" releases such as *"The Beast From Planet Zero"*, *"The Million Man March"* and *"Attack of the Crab Monsters"*.

Hopefully, the trails (and laughs) these kind of movies have brought me since in the years from a long I wish, which I have submitted for your and your readers enjoyment.

Greetings to Sam Stern.

Yours,



A FASCINATING ADVENTURE INTO
THE UNKNOWN!



THE INCREDIBLE
**SHRINKING
MAN**

GRANT WELLS - RANDY SELL
WITH THE NEW EDITION, INCLUDING NEW
BY THE NEW EDITION, INCLUDING NEW

THE SUPREME EXCITEMENT
OF OUR TIME!

TRAVEL AND THE WILDERNESS OF
OUTER SPACE THEY CHALLENGE
THE GREATEST POWER OF A
PLANET CODE NAME!

**THIS
ISLAND
EARTH**



BY THE NEW EDITION, INCLUDING NEW

THE INCREDIBLE SHRINKING MAN

Book is being checked for more than 100 years.
They are also in the world of the 19th century.

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They are also in the world of the 19th century.



Mark Schaefer sure knows how to keep his MONSTER MEMORIES alive! Pictured above are 4 photos showing part of his enormous monster collection. Hey Mark, I don't see any copies of SCARY MONSTERS MAGAZINE on the wall.

(Photo on right) Home-made Halloween decorations painted by Terry Beatty in 1991.

(Bottom photo) Some of the Gary Dorst collection featuring one of the largest soundtrack movie record collections (LP's & 45's) with almost all horror/fantasy/sci-fi titles represented.

(Bottom right) Gary's paperback book, toy collection and a original oil painting of Lugosi as Dracula.

(Far right) Allan Koszowski has been keeping his MONSTER MEMORIES alive through his drawings for many years now. His work has appeared in publications such as MIDNIGHT MARQUEE, MONSTERLAND, ASIMOV'S SF and WEIRD TALES. This collage was skillfully put together for MONSTER MEMORIES using a new Gorgo drawing, a Saucerman that appeared in WET PAINT and other drawings that have appeared in MIDNIGHT MARQUEE.





1982



I have been told that the number of Universal Monster license holders has doubled in one since we did our article in issue #4! The Universal Monsters certainly are big business but are also a big part of most of our MONSTER MEMORIES. So here's some more photos of these merchandising monsters:

(Top left) THE CREATURE FROM THE BLACK LAGOON mechanical monster from Robert Montgomery.

(Above) The three great plastic cups with lids available from Plaza Hot last October. Not pictured are the wall sized holograms of these same monsters that were also available. This promotion was advertised on TV and was in early sell out at most outlets.

(Middle left) The 10" vinyl figures by Plaza Products.

(Middle right) Two of the Pepsi product 24 can cases featuring the "Gotta Have A Monster Drink" theme from last October. Frankenstein was pictured on the regular Pepsi cans and the Creature was pictured on the Monster Dew cans. This promotion also involved a TV commercial featuring Frankenstein carrying a Pepsi truck and Ursula sitting the top. A giant inflated Frankenstein (probably 12 feet tall) wearing a party hat was also spotted on top of the cans at a local store. The monsters also appeared on displays, bumper cards and 12 packs.

(Bottom left, photo by Paul Rando) Universal Monsters-Riding Puzzle mentioned in issue #4.

As far as it goes **MONSTER MEMORIES** about the Aurora models. But, some of you younger readers probably have memories of picking up and holding the Horron Universal Monsters or the Super Hero models. Instead of working with styrene and "implant" glass, you were treated to more blades, a hair dryer and super glue.



Horron's latest achievement in vinyl kits will be the release of three kits based on **BRAM STOKER'S DRACULA**. The Dracula Armor Type 1/6 scale model will come with two heads (one with armor, one without). The kit was sculpted by Mr. Tashiro Kyo, who sculpted **WISCON** and **CARACAS**. The Dracula Wolf Type was sculpted by Hollywood special effect sculptor, Mr. Greg Smith. Greg has worked on **HOWLING IN THE WOODS**, **UNIVERSAL SOLDIER** and much more. Mr. Glenn Esen, who actually worked on The Bat Type Dracula for Columbia Pictures, sculpted the last entry for the new line of Dracula models. A release date or retail price has not been set for these new releases. (I don't think we need any captions for the photos)

Don't forget to pick up Horron's 35 minute VHS Video, **BLOOD EXPLORATION IN PAINTING**, at your local hobby store for the low price of \$15.95. This tape will show you how to Dry-Brush, Wash, Detail and use Air-Brush techniques to achieve a professional looking paint job on your models. This tape is recommended for the beginner or the experienced painter.







STOP-MOTION HERO CAPTURES HOLLYWOOD'S GOLDEN FLEECE

The CMH is father of the Max... William Woodworth

By Brook McDaniel

You may not recognize Ray Harryhausen's name, but you've known his creepy kids for years. As filmdom's special-effects coordinator for more than three

(Photo on the left) The Great Ray with one of the skeletons built for *JASON AND THE ARGONAUTS*. Note the managerie of models from other Harryhausen films in the background.

(Above) A satyr-like Cyclops from *THE 7TH VOYAGE OF SINBAD*. The imaginative design of this puppet has made it one of Harryhausen's most popular creations.

ROCHESTER NEWSBOARDS

decades, Harryhausen spawned a litter of critics that would have "The Addams Family" eating their black hearts out. His cinematic offsprings include a cloven-footed cyclops from *THE 7TH VOYAGE OF SINBAD* (1958), an army of skeletons which battled *JASON AND THE ARGONAUTS* (1963), and the slithering Medusa created for *CLASH OF THE TITANS* (1981).

The mythic wonder and romantic charm of these movies have garnered them a world-wide legion of fans, and Harryhausen's trick photography has paved the way for



Ray Harryhausen with several of his creations for the film CLASH OF THE TITANS. This photo was especially autographed for the readers of SCARY MONSTERS MAGAZINE.

a whole new generation of effects artists. Such recent efforts as HONEY, I SHRUNK THE KIDS (1989) and ARMY OF DARKNESS (1993) owe not only a nod to Harryhausen's films but, in some cases, entire scenes.

Yet despite his influence, and a body of work which has established him as the single most important effects master since George Méliès, the Hollywood power structure has been slow to acknowledge his significance. Critics, for example, often dismiss him as a "monster-maker", a label Harryhausen takes issue with.

"They're not just monster movies," Harryhausen declares by way of phone from his home in London. "I wanted to take the creatures from those wonderful fairy-tale books I read in my youth and put them on the screen. It wasn't a matter of being fascinated with the grotesque or the abnormal."

The Academy of Motion Picture Arts and Sciences echoed the critical indifference with its failure to even nominate one of Harryhausen's solo endeavors for a

"Best Visual Effects" Oscar (Harryhausen did work on the effects team responsible for the Academy Award-winning 1949 film, MIGHTY JOE YOUNG). But the humble artist, who will turn 73 in June, isn't bitter about bygone.

"I really can't feel slighted," he says magnanimously. "After all, the type of films we were making were rather unique. And not too many people in Hollywood were familiar with the type of visual effects we used at the time those pictures were released."

In 1952, however, the Academy's Board of Governors voted to honor Harryhausen with its prestigious Gordon E. Sawyer Award. The award was established in 1980 to recognize the long-term accomplishments of technical innovators.

Long-term indeed. Harryhausen's obsession with filmmaking began in 1933, when he walked into L.A.'s Grauman's Chinese Theatre to see KING KONG. A couple of hours and one dead ape later, he emerged with



WILLIS AND THE ARGONAUTS versus the Children of the Hydra's tooth. Although it comprises less than ten minutes of screen time, this complex sequence took a full four and a half months to animate.

his life changed forever.

"He introduced me to the world of fantasy," he muses. "I haven't been the same since."

Inspired by "Kong's" seminal special effects, created by Willis O'Brien, the teenage Harryhausen dedicated himself to the study of stop-motion animation, a painstaking process by which flexible rubber puppets are posed incrementally, and photographed one frame at a time. When the subsequent footage is projected onto a movie screen, the miniature models assume an illusion of movement and life. Prehistoric beasts leap into frame and giant apes are made to climb - and fall from - the tallest buildings on earth.

With the cooperation and encouragement of his parents,

Harryhausen developed his hobby into a portfolio of 16 millimeter short films. These experiments eventually landed him a job with George Pal's legendary "Puppetoon" series. "That experience was invaluable," he recalls, "but it wasn't what I *really* wanted to do, which was to apply the techniques I'd learned to a live-action feature."

In 1946, after serving a stint in the U.S. Army Signal Corps, he got his chance. Willis O'Brien, who had seen his admirer's work, hired him for the simian epic, **MIGHTY JOE YOUNG**. A feature-length variation on his friend Ray Bradbury's short story, **THE BEAST FROM 20,000 FATHOMS**, followed in 1953, but it was the teaming with producer Charles H. Schneer for **IT CAME FROM BENEATH THE SEA** (1955) that fused Ray Harryhausen's ingenious flame into a wildfire career.



A gigantic bee menaces two castaways on MYSTERIOUS ISLAND.

Over the next 26 years, the Harryhausen/Schneer partnership would result in a steady succession of magical movies which defined their own genre; the cult classic *EARTH VS. THE FLYING SAUCERS* (1956), a sublime adaptation of Jules Verne's *MYSTERIOUS ISLAND* (1961), and the exotic *SINBAD AND THE EYE OF THE TIGER* (1977) represent only a few of the memorable titles from their phantasmagoric filmography.

Produced on strict schedules amidst an increasingly competitive film market, these movies were made possible by Harryhausen's thrifty work ethic. Animating alone, more often than not in the corner of a small studio, he brought his creatures to life on time and under budget. "We had a longevity that very few other filmmakers have had," says Harryhausen, "because we could make the pictures for a reasonable price."

With Schneer's support, and the determination of a zealot, Harryhausen realized the dreams of his youth. And for cinemaphiles the world over, the boy who loved Kong grew into a man as heroic as the adventures he filmed.

"I'm delighted that our films are considered much more than a few hours of entertainment," he says. "I've gotten so many letters from young people who say that our films changed their life, just as *KING KONG* changed my life."

Children are of obvious importance to Harryhausen, but he fears that current moviemakers have forgotten about their responsibilities to them. "Most of the films today are so negative," he laments. "When our pictures were released, the hero was a storybook concept. A concept

of someone who achieves a goal, and doesn't slap people around or mow them down with a machine gun - which seems to be the concept for now. It bothers me terribly that all of this wonderful technical knowledge of computers and such seems to be used to make you hate your fellow man. Everybody's looking down into the gutter rather than up at the stars."

Appropriately enough, Harryhausen's last film, the box office hit, CLASH OF THE TITANS, ended with a montage of the constellations. That was nearly 12 years ago. With his mind's eye still on the stars, and 16 feature films under his belt, Harryhausen retired from moviemaking.

"Well, I felt I'd had enough," he confides. "After all, I've spent many a year in a darkened room after everybody else goes home from the production. I decided I wanted to do other things."

Harryhausen now spends much of his time traveling with his wife Diana to fan conventions and retrospectives of his work. And like any good father, he's doing his best to help his progeny as they grow older.

"Many of my original foam-rubber puppets are deteriorating," he notes with concern. "So I'm trying to restore them in bronze. I want to recreate as many of them as possible so future generations can see what they were all about."

Article is © 1992 by Brock McDaniel

Brock McDaniel is a writer/actor/filmmaker living in Boulder, Colorado.

IT CAME FROM BENEATH THE SEA in 1955.





Ray Harryhausen's Ymir, immortalized in the Classic
Plastics model, 20 Million
Miles to Earth, built by Ken
(Master Modeler) Kwitinski of
Burbank, Illinois.

Kooky Kapt (a.k.a. Kent
DeLuca, Staff Writer) takes
you back to The Outer
Limits.



**SATURDAY
10:30 PM**



Dracula

**TRANSYLVANIA'S TOOTHY TERROR
CREATURE FEATURES**

Surrounding T.V.'s Groovy Goolies are some 1971 ads for Creature Features and Screaming Yellow Theater.

SHIRT #1



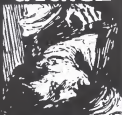
TV's GROOVY GOOLIES

"THE TIME HAS
COME FOR SCARY
THINGS LIKE
MONSTERS,
GHOSTS, AND
VAMPIRE WINGS.
WITH HORRIBLE
MOVIES ALL
DRIPPY AND
DROOLY, AND
HORRIBLE JOKES,
LIKE ME -
SVENGOLIE!"

This intro is featured
on the back of the
T.V.'s GROOVY

GOOLIES T-shirt pictured above. Svengoolie, host of The Screaming Yellow Theater, is pictured on the far left with Vampira in the center and Son of Svengoolie on the right. Terry Murray has been keeping his MONSTER MEMORIES alive for many a full moon with his Monster-A-GO-GO T-shirts. Other shirts currently available include: Freddy the 13th, Hammer Horrors, Toho Terror, Saucerman and The Amazing Colossal Couple. The T-Shirts are \$12.50 each or 3 for \$30.00 plus \$3.00 shipping per shirt and available in Large or X-Large only. Send Money Orders only to Terry Murray 8033 South Tripp Chicago, IL. 60652.

CATCH 32



**SCREAMING YELLOW THEATER
"THE TESTAMENT OF
DR. MABUSE"
"HOUSE OF THE BLACK DEATH"
10:30 PM. FRIDAY**

WFLD/TV32

**'STRANGLER OF
THE TOWER'
THE SCREAMING
YELLOW THEATER**



**10:30 PM FRIDAY
WFLD/TV32**

out of because of the small inventory I currently have of them.

SCARY MONSTERS, the name, was born on December 4, 1990 (almost a week after my daughter Nicole was born.) I had been toying with the idea of producing some kind of monster-related trading card sets for some time but, that was it. On December 4th, I received an Aurora Weinman trading model that my friend, Kent Deluga, had picked up for me at a Toy Show. The note inside the box said something like, "Hi Dennis, Here's your Scary Monster. Kent." The words "Scary Monster" hit me like a lightning bolt. The somewhat crude (but planned) SCARY MONSTERS LIMITED EDITION CARD SET was quickly produced and sent to my mail order customers as a Christmas gift. My plans for other card sets resulted in dead ends but the name stuck and became SCARY MONSTERS MAGAZINE. Actually, the comic strip, INVASION OF THE GIANT SAURIKOS was supposed to be a black and white with radioactive green border card set following in the footsteps of MARS ATTACKS and DINOSAURS ATTACK.

SCARY MONSTERS MAGAZINE was created partially to promote my mail order business but most of all to fill a gap in the marketplace. I personally wanted to read a "real" Monster Magazine like those produced in the 60's. I wanted my FAMOUS MONSTERS, MAD MONSTERS, HORROR MONSTERS, MODERN MONSTERS and FANTASTIC MONSTERS in the 90's! I really ended up creating a Monster! SCARY MONSTERS MAGAZINE isn't your normal 9 to 5 job. Everything about SCARY MONSTERS MAGAZINE from the start has been carefully planned, from the simple logo to the "typewriter" looking type. The "typewriter" looking type actually cost as much to implement as the computer type. You can re-read my previous editorials to learn more about the SCARY MONSTERS concept. The magazine was always set up to be a living, growing monster that would get better with each issue. This is probably going to be the hardest goal to achieve each time without your help. So please send in your MONSTER MEMORIES and tell us what you want to see in the pages of SCARY MONSTERS MAGAZINE. We still have an uphill battle getting the word out that SCARY MONSTERS Are Back and SCARY MONSTERS MAGAZINE has them!

The funny thing is...I'm still looking for a "real" Monster Magazine to read. By the time an issue of SCARY MONSTERS is done, I have each and every page so fully memorized that it's hard to pick up an issue and enjoy it without being critical and finding all the mistakes. I do hope you're enjoying SCARY MONSTERS MAGAZINE as much as I am enjoying putting it together and receiving your letters and calls.

CONTINUED...NEXT YEAR
MONSTER MEMORIES

SCARY
Monsters
MAGAZINE

SCARY SIXTH
MONSTER
ISSUE 1

1991

IT'S SCARY!



BACK ISSUES

Did you miss our first 4 issues or do you need more copies for your collection? Get these soon to be rare collector issues for a special every price!

LIMITED COLLECTOR'S EDITION #1

SECOND SCARY ISSUE

TERRIFYING THIRD ISSUE

\$4.00 each postpaid USA

\$5.00 each postpaid CANADA

\$4.00 each postpaid FOREIGN

FRIGHTENING FOURTH ISSUE

\$4.00 each postpaid USA

\$7.00 each postpaid CANADA

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THE FRIGHT-FILLED FIFTH ISSUE is now available for

\$4.95 plus \$1.50 for 1st class postage

If you don't want to miss out on a single scary issue of SCARY MONSTERS MAGAZINE, start your subscription with the Scary Sixth Issue! Get the next four issues for:

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From the soil of Dracula's Castle, the only soil from the castle of the legendary Vlad the Impaler, the man who gave Vampires their name. This Transylvanian soil is the only soil from the castle of the legendary Vlad the Impaler, the man who gave Vampires their name.



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A Fascinating Memento of the Greatest Horror Story
ever told. Order Yours Now!

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Only 3000 were produced
THIS IS THE ORIGINAL, FRESHMAN \$2.95



SCARY MONSTERS MAGAZINE is proud to present a piece of Warren Publishing history...A very limited supply of Captain Scarz tags are now available to add to your monster collection. This heavy, gold colored adjustable ring is 74 inches high, copyright 1969 and originally sold for a mere \$1.25.

NOW WHILE OUR SUPPLY LASTS, YOU CAN OWN THIS CAPTAIN COMPANY COLLECTIBLE for \$79.00. Shipping & insurance included.



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or
ERIE
Patches



Collectible
Collector's
for
\$2.00 each



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SALLY FRASER · JOSEPH PACE · DEAN PARKIN · KEVIN T. CONNELLEY

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Screenplay by: KEVIN T. CONNELLEY
Music by: JAMES NEWTON HOWARD
Casting by: JAMES NEWTON HOWARD
Production Designers: JAMES NEWTON HOWARD
Executive Producers: JAMES NEWTON HOWARD
Producers: JAMES NEWTON HOWARD
Distributor: JAMES NEWTON HOWARD